

# NEWS AND COMMENT IN THE WORLD OF ART



A Tyrolean crucifix, by John Sargent, in the summer exhibition at the Knoedler galleries.

THE City Club has just opened its summer exhibition of paintings by American artists. Among the painters represented are Carroll Brown, who sends "September, Cragsmoor," R. M. Shurtliff, whose "Woods Interior" is seen again, and F. J. Waugh, Max Bonn, W. H. Howe, Ben Foster, W. G. Bunce, James Knox, C. W. Hawthorne, F. C. Frieske, C. F. Ryder and Ivan Chusky.

The bulletin of the Municipal Art Society of New York, No. 7, shows illustrations of the society's prize designs for a naval reviewing stand. These are the result of the annual competition instituted by the Municipal

story of its founding and purposes, which occupies a large part of the bulletin, should be of wide interest.

Among the recent acquisitions of the art museum of the Brooklyn Institute of Arts and Sciences is a "Madonna Enthroned," by Bernardino Luini. Concerning the picture William H. Goodyear has written in the quarterly of the institution that although little is known from the anecdotal, or personal, point of view of the life of Bernardino Luini, and although even the date of his birth and death are uncertain, there is no Italian painter whose general standing is more definitely fixed, or whose general characteristics and virtues are more widely known and appreciated. Our acquaintance as to Luini's personal biography are of trivial moment; our definite view of the quality of his art is determined by an obvious and fortunate coincidence between the authoritative opinions of expert critics and the preferences, interests and official rankings of the more or less inexperienced tourists and the average traveler in Italy. There are few of these who do not visit Milan, where his work is well represented.

The great and only general biographer of the lives of the Italian painters down to the middle of the sixteenth century, viz., the Florentine Giorgio Vasari, has by some curious mishap, or perhaps by reason of deficient personal information which he was unable to make good and did not care to mention, confined himself to a very cursory mention of Luini. Vasari has even perverted the spelling of his name. On the other hand, he has given the artist credit for that great amiability of character which is certainly attested by the quality of his pictures, and has otherwise said nothing to discredit or minimize the importance of his work.

Much of this work is directly accessible in Milan, or in neighboring villages at the further, Luini's easel paintings in other galleries are not very numerous, and are, moreover, in two particular instances among the best known pictures in Europe. This painter has, therefore, been accessible in a double sense to the world at large—accessible in the local and physical sense and accessible in the spiritual sense. In the case of his numerous frescoes his works are well documented by local records and accounts, and the main extent of his activity are therefore definitely dated. He appears to have first lived in Milan about 1509, and there is no known mention of his activities after 1533. The dates suggested for his birth vary between the years 1460 and 1480, with a possible preference

for the medium date, 1470 or 1475, the latter date assigned by Morelli.

Thus Luini's career as a painter falls exactly within the limits of the golden age of Italian art, which began with the completion of Da Vinci's "Last Supper" in 1498, and closed mainly (outside of Venice) with the sack of Rome in 1527 and the siege of Florence in 1530.

Formerly regarded as the leading pupil of Leonardo da Vinci, Luini is now more accurately considered his leading follower. Da Vinci left Milan in 1499. Luini is not known to have visited Milan before 1509, but he is ranked as a follower of Leonardo's school and methods in oil painting, and he is also universally recognized as the most distinguished painter in the very considerable following which had gathered about the famous academy in Milan which Da Vinci founded. So intimate was the relationship between these artists as regards the resemblance of certain works that two of the best known paintings in Europe were formerly in the Scuderie-Capitales in Rome. The latter picture especially calls to mind the dependence of Luini on Leonardo, as illustrated by that celebrated formula of the entire Leonardo school, its repetition of the Leonardo ideal, or type, of female beauty, with regular features, high cheek bones, long nose, delicate chin, sweet expression and subtle or evanescent smile. In spite of the frequent appearance of this type in Luini's easel pictures, it is well to remember that Leonardo was not his first master, and that he had previously been a disciple of Borgognone and of Francesco, earlier Milanese painters of important and considerable merit, who had in no way yielded to Leonardo's manner in this or in other respects.

Thus, we may note that the very lovely face of the Madonna recently obtained for the Brooklyn Museum does not show any marked resemblance to the Leonardo type, although it slightly resembles it. This independence of the Leonardo formula is a well known characteristic of Luini's early frescoes and also appears in certain later easel pictures, notably in the famous "Madonna of the Rose Hedge" (Galleria, Milan), which dates between 1515 and 1520.

Luini's technical aptitude as a painter in oils is sufficiently attested by the century-long attributions of certain of his works to the greatest artist of the Italian Renaissance, as a painter of fresco, the field in which he was most active, he is distinguished

cal beauty was his dominant aim. In fact, even to mention the name of Luini to those who know his art is to evoke a mental vision of that unaffected grace and spiritual beauty which all expert authority has agreed to recognize as his peculiar characteristic.

In Italian art of an earlier date the thorough technical facility which we find in Luini's period was lacking. In later Italian and in later European art there was well calculated dexterity and frequently consummate ability, but the flower of ingenious simplicity did not flourish. Thus in Luini's own art there is the rare combination of one of the distinguishing virtues of the greatest period with the personal accent in the same given direction of the artist's individual tendencies and character.

We have mentioned the general consensus of expert authority which recognizes the absence of monumental power and of monumental arrangement in Luini's work, and yet it is exactly in this particular that the Brooklyn Madonna takes high rank. The charming sweetness of the music-making cherubs is what we expect from Luini, but the lofty composure of the Virgin and the monumental dignity of the composition, with its stern symmetry of balanced arrangement, are qualities which we scarcely expect from this artist. Here it is the period, rather than the painter, which has spoken its last word. The traditional dignity of the Italian altar piece and its naturally monumental composition have, so to speak, saved Luini from himself, who has left us in this picture rather a monument of his period than a typically characteristic work of his own personality. Composure is the last word in art; it was not at all ways the last word of Luini, but it defines the ineffable greatness of this altar piece.

Judged by the evidence of style and without reference to other works by Luini, I believe that this picture dates not very far from the year 1510. Its dimensions are 94 by 54 inches.

The catalogue of the Catholina Lambert collection, from which the painting was purchased, mentions that the picture was obtained by Sir Lambert from Thomas Agnew & Sons, the London dealers, and that it had been previously for over a century in a private collection in North Cumberland.

The Summer Exhibition of Artists of Montclair is now open at the Montclair Art Museum. Among the artists who were invited to contribute at least three paintings were Frederick R. Williams, E. J. Waugh, Charles W. Eaton, George Inness, Jr., Henry R. Poore, William J. Baer, Thomas R. Manley, James King, William N. Hasler, Gustave Cimotti, R. Sloan Bredin.

condition it is practically perfect. The picture represents Christ on the cross, with the Virgin seated at the left and St. John seated at the right; it is a mature creation of the master, showing him at the height of his career. The panel is quite small, measuring only seven and one-half by five and one-half inches, but this restriction of space has forced the painter to greater concentration and the emotional expression of the figure is more intense than is usual in his work; it possesses a depth of seriousness and sincerity unknown in later art. Although the religious painting of the eighteenth century was not lacking in serious intention and piety, no thoughtful person would presume to suggest that it could equal the austere and spiritual as well as intellectual piety of the fourteenth century in Italy. The picture by Memmi is an interesting companion to the lovely little Madonna by San Angelico given to the museum by Mrs. Fitz in 1914; that picture has been described as symbolizing "Faith in Joy," whereas this crucifixion symbolizes "Faith in Sorrow."

Concerning its achievements, the latest issue of the Bulletin of the Municipal Art Society says that since the organization of the society its work has varied from year to year, as opportunities have offered and needs for it and have arisen. It has, for instance, carried on an active campaign against the abuse of outdoor advertising signs, and in connection with the National Highway Association has cooperated with representatives in various cities for a more extended and organized opposition to this public affront in city and country. Its committee has prepared the first of a series of pamphlets dealing with this matter for countrywide distribution. This seeks to direct public sentiment toward suitable legislation abating this public nuisance.

Another of the society's purposes has been to keep before the public the advantages of good design in all of the things that the city undertakes. With this in view it has installed in the Lorillard mansion, Bronx Park, a permanent exhibition of photographs of architectural art assembled from the Art Commission, the Bronx River Parkway Commission from the society's own collection and from the work of architects who have carried out municipal projects. It has also installed in Horticultural Hall, in the New York Botanical Gardens, an exhibition of works of natural decoration, window boxes, roof gardens, trees, etc.

The society has in preparation a municipal art survey of New York city. This will plot upon a large map the existing monuments and other works of outdoor art. Later an actual survey of the city will be made as a



Luini's "Madonna Enthroned," purchased for the Brooklyn Museum at the Catholina Lambert sale.

It also offers a trophy with medals to be competed for in the high school art classes. This trophy consists of a bronze medallion mounted upon an oak tablet. It is awarded to the school whose team of five pupils succeeds in

## Important Bacon Collection Purchased

George D. Smith, dealer in rare books, has announced that he purchased the Bacon collection formed by a Baconian scholar and writer, the late Dr. G. W. Steeves of Liverpool. It is said to be the most extensive collection of works on Francis Bacon in existence.

The Bacon collection contained sixteen editions of the original works. The Robert Hoe Library catalogue describes twenty-five titles. In the Steeves collection there are eighty-five separate items in addition to the collected books and writings referring to Bacon and his philosophy.

Among some of the rare works may be mentioned the printed edition, "Essays, Religious Meditations, Pieces of Perswasion and Disswasion, Scenes and Allowes," printed at London for John Iaggard, dwelling in Fleet Street at the Head and Starre, neere Temple Barre, 1608. Another is "Sir Francis Bacon's Works," printed in Certain Importations Concerning the Late Earle of Essex," printed in London in 1605. It had been supposed that the Robert Hoe copy of this work was the only one known. There is the amplified reprint in two parts, printed in 1612, of the printed Iaggard edition of the "Essays, Religious Meditations, &c."

Another rare volume is "The Essays of Sir Francis Bacon, the King's Solicitor General," which is the fourth edition and the first to contain thirty-eight essays and the quaint dedication to Sir John Constable, beginning: "My last essays I dedicated to my deare Brother, Master Anthony Bacon, who is with God. Looking amongst my papers this vacation I found others of the same nature, which if I myself shall not suffer to be lost, it seemeth the world will care to be often printing of the former." This was printed in London by John Beale in 1612.

Another valuable edition of the essays is that printed by J. D. for Elizabeth Iaggard in 1624. The first complete edition of the essays also is in the collection. It was printed in 1625 by John Hayland for Hanna Barrett. It was the last reprint of his works that the author lived to see. The volume was dedicated to the Duke of Buckingham, and contains many remarks upon the state of the nation, which are of great value to students of the history of the time. It is a work of great interest because of two unique extra leaves of errata.

The Historic of the Reign of King Henry the Seventh, 1622, is of the greatest American interest because of its record of the negotiations of the King with Columbus and their failure by reason of the King's parsimony. It is a work of great interest because of two unique extra leaves of errata.

## CHATS WITH WELL KNOWN ARTISTS AT THE BAZAAR

Mr. Chase Declares His Neutrality, but the Others Champion the Cause of the Allies

AMONG the most interesting offerings at the Allied Bazaar are the portrait sittings donated to the American Authors and Artists booth by a group of five American portrait painters, William M. Chase, the dean of American art; Cecilia Beaux, Irving Wiles, John Johansen and Lydia Emmet. It will be recalled that Sargent made a somewhat similar contribution of a portrait sitting to a bazaar in England, for which Sir Hugh Lane paid \$50,000. Sargent, as is well known, had for several years refused fabulous sums offered him to paint another portrait.

When the five artists of Mr. Chase's group were approached on the subject of their donation they expressed views and sentiments significant of the American artist's attitude toward the world calamity which the work of the bazaar was undertaken to alleviate.

"I am neither pro-Ally nor pro-German," declared Mr. Chase. "Humanity means everything to me, and a map nothing. I owe too much to Europe, as every artist does, not to feel her needs at this moment as our duty to help and to give."

Mr. Chase then spoke of how the war had made evident also the importance of portraits as historical and family mementos.

"People in Europe who possess portraits of the soldier heroes of their family slain upon the battlefield find themselves with a priceless possession of art, of sentiment and of history," he said.

There is shortly to appear a book of the reminiscences of Mr. Chase, the publication of which will be an event in the art world. Mr. Chase has taken a leading part in America's artistic movements for the past forty years and was for many years president of the Society of American Artists. As critic, instructor, lecturer and painter his influence has been widespread. Mr. Chase was a pupil of Wagner and Pliny for six years at Munich and returned to America with methods that were revolutionary in American art at that time. Chase and Duvenack were the first of American instructors to make the brush work instead of the clayon drawing the foundation of the picture.

A contrast to Mr. Chase's universality of sympathy was found in Miss Cecilia Beaux.

"I am for France first, last and always," she declared with sparkling ardor. "We Americans have always loved France. It is proverbial. France is individual to us, like a dearly loved person. She is able to give every one what is most wanted. The most serious and the lightest person hasten to her and are happiest when under her influence."

"How can we bear to think of this beloved being in sorrow and blood, struggling for life with a covetous invader. I think I can truly say that all artists feel this gratitude to France and mingled with it are those memories wrapped in glamour of student days in Paris, hard working, struggling, days often in winter when one was never quite warm, but always permeated with the charm, beauty and significance of her enchantment."

"Hilary Bellot says, 'The Frenchman is the poet on which Europe turns.' The real debt of the artist is to the mind of France. Upon the obscurest sources of our natures as artists

thrills in any degree toward democratic ideals. This should be especially true of America, and happily the almost universal sympathy of Americans for the cause of the Allies is now proof that America and her traditions are still preserved."

"The suffering of all the nations engaged in this Titanic struggle is a thing no one's soul can be indifferent to, but the moral issue is so great, and believing, as we do, that the moral issue is the one thing for which the blood of England, France, Italy and Russia is flowing, we can only hope for their early and ultimate victory. Great Britain, from whom has come our civil law, glorious France, great Russia, with her greater future, and the little nations, Belgium, Serbia, Montenegro—little nations, but great and majestic in their honor and sacrifice—these must not perish."

Lydia Emmet, known the world over for her portraits of children, said, very simply and feelingly:

"I am so deeply interested in the success of the Allies' cause, which I deem to be the cause of all future generations and the hope of the world."

But not only art but every other calling owes a supreme debt to the genius of France. I would like to appeal to all the women of America who wear the beautiful garments of France and say, 'Rich women of America, remember that you owe to one of the lesser functions of the genius of France more than half your charm and allurements, and you know it.' It appeals to them one should go to the automobile show or the opera, or should stop the parade on Fifth avenue and beseege the windows of the limousines. One should say to such, 'You are living through the greatest and most terrible drama of history—what will you do about it?'

Miss Beaux is American born and of Quaker ancestry, though her father was French. She is largely self-taught, though a pupil of the Julian and Lazar School in Paris for some years, and has attained high honors in art both in Europe and America. She is a National Academician, a member of the Societe des Beaux Arts and has received innumerable degrees, medals and awards for her work. Her work is modern in every way and full of individuality.

Irving Wiles expressed similar sentiments to those of Miss Beaux, a partnership to France, because of her glory of art and gallantry of character, and said that what touched him most deeply was the thought of the super-sufferings of the sensitive artist nature in the soldiers of France to-day.

Mr. Wiles was a pupil of his father, also a distinguished portrait painter in America, and of Chase and Carolus Duran in Paris. Mr. Wiles is a master of his trade, a delicate and sure draughtsman, and colorist, and, as some critics say, the foremost portraitist of spirit, or character, in America to-day.

Mr. Wiles in his youth studied the violin with the late Henri Appet, and his appreciation of music is said to be revealed in the fine balance of his art, in his colorful yet unobtrusive style, and in his brilliant and refined brush work. At one time he entertained the idea of becoming an ornithologist, and he has studied also boat building. In summer he sails his yacht on Little Peconic Bay, and in winter he builds ship models when not at his easel.

John Johansen, the Danish artist, who has painted the portraits of some of the most distinguished people of warring Europe, and is now residing in New York with his equally famous wife, Jean McLane Johansen, was enthusiastic in his expression of sympathy with and desire to be of service to the Allies. He said:

"The heroic struggle of the Allies is one that must stir every heart that



William M. Chase. Above, Irving R. Wiles.

by good drawing, most attractive color and inventive and dramatic genius. His deficiency in fresco was lack of monumental and architectural balance of composition. His supreme merits were ingenious simplicity in the representation and expression of spiritual sentiment and of sincere religious feeling and the love of natural beauty. So inexpressibly sweet and amiable are his creations that they shun with equal success the taint of insipidity and the suspicion that purely phys-

William J. Aylward, William Couper and twenty-five artists of the vicinity.

The Boston Museum of Fine Arts has just been enriched by the acquisition of an example of the work of Lippo Memmi, presented by Mrs. W. Scott Fitz, of which it is said that it is attributed by the eminent critic Dr. Osvald Siren to Lippo Memmi (died 1357); it is therefore related to a great school of art of which extant examples are rare, and in the execution and its



John C. Johansen.

basis for constructive suggestion and criticism in the appointment of works of art, which may be offered to the city from time to time.

Since its organization the society has held various exhibitions of works of municipal design that the importance of these might be kept before the public. It has also contributed directly to the decoration of the city. One of its earliest accomplishments was the placing of the mural paintings by Edward Simmons in the court room of the Supreme Court in the Criminal Courts Building. Later, in collaboration with other societies, the "Hunt Memorial" was presented to the city. This is located on the east side of Central Park and commemorates Richard Morris Hunt, one of the city's most distinguished architects and first president of the society. The improvement of Coney Island Park, Borough of Brooklyn, was another result of the society's earlier efforts.

From time to time the society has instituted competitions for the enrichment of the city by street fixtures, combining artistic design with the practical utility. As a result of these competitions the handsome bronze electrolites in Longacre Square were secured. The design for these, together with the triangular street signs on the lampposts, also secured through the society's competitions, are the property of the city and can be multiplied indefinitely through its five boroughs. The society has also created a number of monuments in the city's welfare. At no time has this work been without effect. At of recent years it has become of significant value. At the present time much is being attempted in the city which calls for unusually intelligent handling along aesthetic lines. A general program of preparedness has there-

scored the highest number of points in open competition each school term. Various other gifts have been made by or through the society. A number of these have been directed toward the mural decoration of the city's public schools. Among the decorations thus secured may be noted the sculptured overmantel executed by Miss Frances Grimes and placed in the foyer of the Washington Irving High School. This is a gift of an anonymous donor through the society. Through the munificence of Mrs. Edward H. Harriman the decoration of the foyer of this school is being carried on by Barry Faulkner in fourteen large panels. The society has contributed directly to the decoration of the walls and ceiling of the main staircase.

For a number of years past the society has had an annual exhibition in the galleries of the National Arts Club of works of municipal design and construction. It has also conducted elsewhere in the city a number of exhibitions devoted to the special objects of the organization and calculated to arouse appreciation of good in existing works of art and intelligent interest in the improvement of unfavorable conditions. Its own affairs and those of others matters concerning the welfare of the city it presents to its members in a quarterly illustrated bulletin.

In all the matters thus outlined the society has sought to act as a body of professional and lay members bound together by a common interest in the city's welfare. At no time has this work been without effect. At of recent years it has become of significant value. At the present time much is being attempted in the city which calls for unusually intelligent handling along aesthetic lines. A general program of preparedness has there-